
How to cite this article:

CAPRIOTTI, P., "Managing Strategic Communication in Museums. The case of Catalan museums"
Communication&Society/Comunicación y Sociedad, Vol. 26, n. 3, 2013, pp. 98-116.

Managing Strategic Communication in Museums. The case of Catalan museums

Gestión Estratégica de la Comunicación en los museos. El caso de los museos de Cataluña

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Submitted: November 7, 2012

Approved: March 13, 2013

ABSTRACT: Museums are developing a broader commitment to society. Strategic Communication can decisively contribute to the development of this new mission of museums.

The principal aim of this article is to study the importance given to communication by the museums, and to examine how they manage communication with their publics, analysing those aspects which are linked to the communication planning process of the institutions.

The results show that communication has no strategic dimension in the museums, since it is conceived as a short-term tactical tool, and it is not considered as a key resource to engage in dialogue with their publics.

RESUMEN: Los museos están desarrollando un mayor compromiso con la sociedad. La Comunicación Estratégica puede contribuir decisivamente al desarrollo de su nueva misión.

El principal objetivo de esta investigación es estudiar la importancia otorgada a la comunicación por los museos y analizar cómo gestionan su comunicación, evaluando los aspectos relacionados con la planificación estratégica de la comunicación en dichas instituciones. Los resultados demuestran que la comunicación no tiene una dimensión estratégica en los museos, ya que es concebida como una herramienta táctica de corto plazo y no es considerada como un recurso clave para establecer una relación con sus públicos.

Keywords: Museums, strategic communication, communication planning, public relations, corporate communication, cultural heritage.

Palabras claves: museos, comunicación estratégica, planificación estratégica, comunicación corporativa, relaciones públicas, patrimonio cultural.

1. Introduction

In the last decades, the cultural sector in general, and the museums in particular, are changing their traditional paradigm of management, compelled to combine cultural production with market needs¹. They ought to design new strategies to demonstrate their viability and to develop activities with diminishing public resources². And strategic communication becomes a key resource for cultural institutions since it is needed to attract visitors, to obtain private founding, to maintain employees, and to engage with local communities and society at large³. Traditionally, the museums aimed principally at the acquisition, conservation, research and exposition of objects⁴ and were oriented to a reduced group of people and highly concerned with cultural interests and with pedagogic activities⁵. They were closed entities, which focused on the objects and were isolated from their environment. In this perspective, centred on the management of objects, strategic communication does not have a relevant role for museums, since the relationships with their publics is not a priority for them⁶. However, a great number of authors⁷ suggest that in the last 40 years, the changes in the social needs (new social demands), in the political arena (new guidelines for culture management, less

¹ Cfr. KERRIGAN, Finola, FRASER, Peter, OZBILGIN, Mustafa, *Arts Marketing*, Butterworth-Heinemann, Oxford (UK), 2004; COLBERT, François, CUADRADO, Manuel, *Marketing de las artes y la cultura*, Ariel, Barcelona, 2009.

² Cfr. LAMPEL, Joseph, LANT, Theresa, SHAMSIE, Jamal, "Balancing Act: Learning from Organizational Practices in Cultural Industries", *Organization Science*, vol. 11, n° 3, 2000, pp. 263-269.

³ Cfr. COLBERT, François, CUADRADO, Manuel, *Marketing de las artes y la cultura*, Ariel, Barcelona, 2009; GOMEZ DE LA IGLESIA, Roberto, *La comunicación en la gestión cultural*, Grupo Xabide, Vitoria-Gasteiz, 2006.

⁴ Cfr. STEPHEN, Awoniyi, "The Contemporary Museum and Leisure: Recreation as a Museum Function", *Museum Management and Curatorship*, vol. 19, n° 3, 2001, pp. 297-308.

⁵ Cfr. BROWN, Stephen, "Do Richer Media Mean Better Learning? A Framework for Evaluating Learning Experiences in Museum Web Site Design", *International Journal of Heritage Studies*, vol. 12, n° 5, 2006, pp. 412-426.

⁶ Cfr. HOOPER-GREENHILL, Eilean, *Los museos y sus visitantes*, Trea, Gijón, 1998; HOOPER-GREENHILL, Eilean, "Changing Values in the Art Museum: rethinking communication and learning", *International Journal of Heritage Studies*, vol. 6, n° 1, 2000, pp. 9-31.

⁷ Cfr. GINSBOURG, Victor, MAIRESSE, François, "Defining a Museum: Suggestions for an Alternative Approach", *Museum Management and Curatorship*, vol. 16 n° 1, 1997, pp. 15-33; TOBELEM, Jean-Michel, "The Marketing Approach in Museums", *Museum Management and Curatorship*, vol. 16, n° 4, 1997, pp. 337-354; PRENTICE, Richard, "Experiential Cultural Tourism: Museums & the Marketing of the New Romanticism of

governmental and more private funding as well as demands for the professional management of entities) and in the cultural environment (growing competence in the field of culture and leisure) have forced the museums to redefine many aspects of their management and to face new challenges.

One of those changes is reflected in the transition from being used by a very small minority to an increasingly large-scale and widespread use. The most recent theoretical trends in the field of museology (mainly Critical Museology) suggest a modernisation of the role of the museums in society where they are becoming important cultural agents⁸. Museums are becoming relevant cultural actors within their environment in two basic levels: as an agent of dissemination of national and international cultural and historic heritage, knowledge and tendencies, and as an agent of cultural sensibility toward the local cultural and historic heritage⁹. In this way, they are key actors in the so-called "democratisation of culture"¹⁰.

Thus, the field of museums is radically affected on its values, structures and processes: the entities are moving from a "modern" (informational/functional) museum to become a "postmodern" (relational/Purposive) museum¹¹. The museums enter into a new commitment with society trying to broaden their audiences and contribute to community advancement¹². Then, the mission of the museums is significantly changing: they have become entities of knowledge and leisure¹³. Within this leisure environment, museums compete with other museums and with other leisure actors (shopping malls, theme parks, etc.) for the time of

Evoked Authenticity", *Museum Management and Curatorship*, vol. 19, n° 1, 2001, pp. 5-26; STEPHEN, Awoniyi, *op. cit.*; MCPHERSON, Gayle, "Public memories and private tastes: The shifting definitions of museums and their visitors in the UK", *Museum Management and Curatorship*, 2006, vol. 21, n° 1, pp. 44-57; ALCALDE, Gabriel, RUEDA, Josep, "People Who Don't Go to Museums", *International Journal of Heritage Studies*, vol. 13, n° 6, 2007, pp. 521-523; RENTSCHLER, Ruth, HEDE, Anne-Marie (eds.), *Museum marketing: competing in the global marketplace*, Butterworth-Heinemann, Oxford (UK), 2007; SANDELL, Richard, JANES, Robert (eds.), *Museum management and marketing*, Routledge, Abingdon (UK), 2007; KOTLER, Neil, KOTLER, Philip, KOTLER, Wendy, *Museum marketing and strategy*, Jossey-Bass, San Francisco, 2008.

⁸ Cfr. WEIL, Stephen, "From being about something to being for somebody: the ongoing transformation of the American museum", in SANDELL, Richard; JANES, Robert (eds.), *Museum management and marketing*. Routledge, Abingdon (UK), 2007, pp. 30-48; COLE, Denise, "Museum marketing as a tool for survival and creativity: the mining museum perspective", *Museum Management and Curatorship*, vol. 23, n° 2, 2008, pp. 177-192; VACAS, Trinidad, BONILLA, Eusebio, *Museos y Comunicación. Un tiempo de cambio*, Universidad Rey Juan Carlos, Madrid, 2011.

⁹ Cfr. RENTSCHLER, Ruth, HEDE, Anne-Marie (eds.), *Museum marketing: competing in the global marketplace*. Butterworth-Heinemann, Oxford (UK), 2007; SANDELL, Richard, JANES, Robert (eds.), *Museum management and marketing*, Routledge, Abingdon (UK), 2007; CAPRIOTTI, Paul, "Museums' communication in small and medium-sized cities", *Corporate Communications: an International Journal*, vol. 15, n° 3, 2010, pp. 281-298.

¹⁰ Cfr. ALCALDE, Gabriel, RUEDA, Josep, *op. cit.*

¹¹ Cfr. HOOPER-GREENHILL, Eilean, "Changing Values in the Art Museum... *op. cit.*"; RENTSCHLER, Ruth, "Museum marketing: no longer a dirty word", in RENTSCHLER, Ruth, HEDE, Anne-Marie (eds.), *Museum marketing: competing in the global marketplace*. Butterworth-Heinemann, Oxford (UK), 2007, pp. 12-20.

¹² Cfr. STEPHEN, Awoniyi, *op. cit.*; DUBINSKY, Lon, "A Tale of Relevance in Two Museums in Two Small Cities", *Museum Management and Curatorship*, vol. 22, n° 1, 2007, pp. 11-27; McLEAN, Fiona, and O'NEILL, Mark, "The 'Social Museum' and its implications for Marketing", in RENTSCHLER, Ruth, HEDE, Anne-Marie (eds.), *Museum marketing: competing in the global marketplace*, Butterworth-Heinemann, Oxford (UK), 2007, pp. 215-225.

¹³ Cfr. McLEAN, Fiona, *Marketing de Museums*, Routledge, Abingdon (UK), 1997; KOTLER, Neil, KOTLER, Philip, "Can museums be all things to all people? Missions, goals, and marketing's role", *Museum Management and Curatorship*, vol. 18, n° 3, 2000, pp. 271-287; BRADBOURNE, James, "A New Strategic Approach to the Museum and its Relationship to Society", *Museum Management and Curatorship*, vol. 19, n° 1, 2001, pp. 75-84; KOTLER, Neil, "New Ways of Experiencing Culture: the Role of Museums and Marketing Implications", *Museum Management and Curatorship*, vol. 9, n° 4, 2001, pp. 417-425; HEDE, Anne-Marie, "Branding museums in the global marketplace", in RENTSCHLER, Ruth, HEDE, Anne-Marie (eds.), *Museum marketing: competing in the global marketplace*, Butterworth-Heinemann, Oxford (UK), 2007, pp. 12-20; KOTLER, Neil, KOTLER, Philip, KOTLER, Wendy, *op. cit.*

people, and the need for a museum to be favourably differentiated and branded becomes a key issue¹⁴. In this change of their management model, Falk¹⁵ affirms that "most museums exist in order to attract and serve visitors -as many as possible" (p. 20), and then, the relationships between the museums and their publics are as important as their collections¹⁶.

In this new context, a reference author like Hooper-Greenhill¹⁷ suggests that museums should be mainly considered as "communicators" (p. 12) that adopt consistent relational strategies with their publics. Strategic communication is, then, a relevant part of the daily global management of a museum and become a strategic function of it¹⁸. In this way, the strategic management of communication can decisively contribute to the development of the new mission of the museums in many forms: by disseminating the cultural heritage of the museums¹⁹, by managing the communication and the relationships between these institutions and their different publics²⁰, by helping the museums to differentiate them from other leisure and cultural actors²¹, and by changing their publics' attitudes to improve their reputation²². But this new challenge is highly conditioned by a significant cultural barrier: the public negative attitude towards the museums based on the image of the museums as closed and elitist organisations²³.

Hence, it seems relevant to carry out a research study about the communication in the museums that contribute to answer two main questions: Is communication considered as a key resource for the museums? Are the museums managing strategically their communication?

The main objective of this article is to analyse the importance given to communication by the museums, and to study how the museums plan and manage their communication with their publics. We assess the different aspects linked to the communication planning process of the museums in order to assess whether communication plays a strategic role in the museum management.

¹⁴ Cfr. VAUGHAN, Roger, "Images of a museum", *Museum Management and Curatorship*, vol. 19, n° 3, 2001, pp. 253-268; HEDE, Anne-Marie, *op. cit.*

¹⁵ Cfr. FALK, John, *Identity and the museum visitor experience*, Left Cost Press, Walnut Creek (USA), 2009.

¹⁶ Cfr. HOOPER-GREENHILL, Eilean, "Changing Values in the Art Museum...", *op. cit.* GÜREL, Eda, KAVAK, Bathisen, "A conceptual model for public relations in museums", *European Journal of Marketing*, vol. 44, n° 1-2, 2010, pp. 42-65.

¹⁷ Cfr. HOOPER-GREENHILL, Eilean, "Changing Values in the Art Museum...", *op. cit.*

¹⁸ Cfr. McLEAN, Fiona, *op. cit.*

¹⁹ Cfr. KOTLER, Neil, KOTLER, Philip, *Museum strategy and marketing: Designing Mission, building audiences, generating revenue and resources*, Jossey-Bass, San Francisco, 1998; RUNYARD, Sue, FRENCH, Ilva, *Marketing and Public Relations Handbook for Museums, Galleries & Heritage Attractions*, Altamira Press, Oxford (UK), 1999; VALDÉS, María del Carmen, *La difusión cultural en el museo: servicios destinados al gran público*, Trea, Gijón, 1999; SANDELL, Richard, "Social inclusion, the museum and the dynamics of sectorial change", *Museum and Society*, vol. 1, n° 1, 2003, pp. 45-62; KOTLER, Neil, KOTLER, Philip and KOTLER, Wendy, *op. cit.*

²⁰ Cfr. HOOPER-GREENHILL, Eilean, "Changing Values in the Art Museum...", *op. cit.*; COLE, Denise, *op. cit.*; CAPRIOTTI, Paul, "Museums' communication in small...", *op. cit.*; CAPRIOTTI, Paul, PARDO KUKLINSKI, Hugo, "Assessing dialogic communication through the internet in Spanish Museums", *Public Relations Review*, vol. 38, 2012, pp. 619-626.

²¹ Cfr. KOTLER, Neil, KOTLER, Philip, "Can museums be all things...", *op. cit.*; VAUGHAN, Roger, *op. cit.* HEDE, Anne-Marie, *op. cit.*; FALK, John, *op. cit.*

²² Cfr. COLE, Denise, *op. cit.*; CAPRIOTTI, Paul, "La planificación estratégica de la comunicación del patrimonio cultural", in MATEOS RUSILLO, Santos, *La Comunicación Global del Patrimonio Cultural*, Trea, Gijón, 2008, pp. 133-154.

²³ Cfr. PRENTICE, Richard, DAVIES, Andrea, BEEHO, Alison, "Seeking Generic Motivations for Visiting and Not Visiting Museums and Like Cultural Attractions", *Museum Management and Curatorship*, 1997, vol. 16, n° 1, pp. 45-70; LIN, Yung, "Leisure-A function of museums? The Taiwan perspective", *Museum Management and Curatorship*, vol. 21, n° 4, 2006, pp. 302-316.

2. From Marketing Communication to Strategic Communication

2.1. Museums and Strategic Communication

Hooper-Greenhill²⁴ affirms that communication plays a key role for the post-modern museum in developing a bidirectional relation with its publics, unlike the traditional museum which uses the communication only as a unidirectional tool to spread knowledge. Cornelissen²⁵ points out that the strategic function of communication involves its contribution in decision making in the overall strategy, where communication is fully linked to long-term objectives. Thus, Strategic Communication can be defined as the management of all internal and external communications of an organisation in an integrated, synergic, coherent and consistent way which helps it to improve its reputation and manage their long-term relationships with its publics²⁶. Applied to the cultural heritage (and to the museums in particular), Mateos Rusillo²⁷ defines it as "la gestión cultural y comunicativa que media entre los recursos patrimoniales y la sociedad, para potencial un uso responsable, provechoso, atractivo y efectivo capaz de aunar la preservación de los bienes culturales con su disfrute integral por parte de la sociedad" (p.27). By using communication and Public Relations strategically, the museums can gain a valuable asset to manage long-term relationships with their publics²⁸.

From a practitioner perspective, strategic communication and public relations have gained a growing importance in the field of museums over the last three decades. But this relevance has not been reflected in the field of academic and theoretical research in communication and public relations. A pioneering publication in the museum field was D. Adams' book²⁹, but in the last 30 years, there have not been significant studies in the international academic literature on strategic communication and public relations applied to museums. In fact, very few academic works can be found³⁰. There are also few books in the specific topic of museums communication³¹ but they have a clear practitioner perspective. In Spanish, some books³²

²⁴ Cfr. HOOPER-GREENHILL, Eilean, "Changing Values in the Art Museum...", *op.cit.*

²⁵ Cfr. CORNELISSEN, Joep, *Corporate Communications: Theory and Practice*, Sage, London, 2004.

²⁶ Cfr. JACKSON, Peter, *Corporate Communication for Managers*, Pitman, London, 1987; VAN RIEL, Cees, *Principles of Corporate Communication*, Prentice Hall, London, 1995; CORNELISSEN, Joep, *op. cit.*; VAN RIEL, Cees, FOMBRUN, Charles, *Essentials of Corporate Communication*, Routledge, Abingdon (UK), 2007; CHRISTENSEN, Lars, MORSING, Mette, CHENEY, George, *Corporate Communications. Convection, Complexity and Critique*, Sage, London, 2008; CHRISTENSEN, Lars, FUAT Firat, A., CORNELISSEN, Joep, "New tensions and challenges in integrated communications", *Corporate Communications: An International Journal*, vol.14, n° 2, 2009, pp. 207-219.

²⁷ Cfr. MATEOS RUSILLO, Santos, "Hacia una comunicación global del patrimonio cultural", in MATEOS RUSILLO, Santos, *La Comunicación Global del Patrimonio Cultural*, Trea, Gijón, 2008, pp. 19-50.

²⁸ Cfr. GÜREL, Eda, KAVAK, Bathisen, *op. cit.*; CAPRIOTTI, Paul, PARDO KUKLINSKI, Hugo, *op. cit.*

²⁹ Cfr. ADAMS, Donald, *Museum Public Relations*, American Association for State and Local History, Nashville (USA), 1983.

³⁰ Cfr. BANNING, Stephen, SCHOEN, Mary, "Maximizing public relations with the organization-public relationship scale: Measuring a public's perception of an art museum", *Public Relations Review*, vol. 33, n° 2, 2007, pp. 437-439; BANTIMAROUNDIS, Philemon, ZYGLIDOPOULOS, Selios, SYMEOU, Pavlos, "Greek Museum Media Visibility and Museum Visitation: An Exploration of Cultural Agenda Setting", *Journal of Communication*, vol. 60, n° 4, 2010, pp. 743-757; CAPRIOTTI, Paul, "Museums' communication in small...", *op. cit.*; CAPRIOTTI, Paul; PARDO KUKLINSKI, Hugo, *op. cit.*; ZYGLIDOPOULOS, Stelios, SYMEOU, Pavlos; BANTIMAROUNDIS, Philemon; KAMPANELLOU, Eleni, "Cultural Agenda Setting: Media Attributes and Public Attention of Greek Museums", *Communication Research*, vol.39, n°4, 2012, pp. 480-498.

³¹ Cfr. ADAMS, Donald, *op. cit.*; RUNYARD, Sue; FRENCH, Ilva, *op. cit.*; FALK, John, *op. cit.*

specifically deals with the communication of museums, but again most of them are from a professional point of view. So, specific theoretical background in the field of strategic communication and public relations is limited.

The communication of the museums has mainly been studied from a marketing perspective. The majority of research is basically done from the management of cultural products and services focusing on defining cultural products/services and on marketing them to obtain more users/visitors³³, but also from a tourist marketing focus³⁴. In this context, strategic communication and Public Relations are considered a mere promotional tool to spread information about cultural products and services to obtain a defined positioning³⁵. They are reduced to a tactical dimension with a stereotypical focus: a group of communication tools and techniques whose purpose is to provide better information for visitors and to influence people to reach new audiences³⁶, and also to manage information in a potential crisis³⁷.

On the other hand, Legger³⁸ pointed out that despite of the importance assigned to the several publics of the museums, this relevance has not been implemented in researching this variety of groups, but it has been focused on users/visitors. The study of publics is mainly focused on one main public: the users or visitors³⁹. Welsh⁴⁰ as well as Mateos Rusillo⁴¹ affirm that the museums should establish relationships with a wide variety of publics (such as employees, local government, social and cultural organisations, opinion leaders, the media, the local

³² Cfr. VALDÉS, María del Carmen, *op. cit.*; GOMEZ DE LA IGLESIA, Roberto, *op. cit.*; MATEOS RUSILLO, Santos, *La Comunicación Global...*, *op. cit.*; VACAS, Trinidad, BONILLA, Eusebio, *op. cit.*; MATEOS RUSILLO, Santos, *Manual de comunicación para museos*. Trea, Gijón, 2012.

³³ Cfr. McLEAN, Fiona, *op. cit.*; KOTLER, Neil; KOTLER, Philip, *Museum strategy and marketing...* *op. cit.*; RUNYARD, Sue, FRENCH, Ilva, *op. cit.*; KOTLER, Neil, KOTLER, Philip, "Can museums be all...", *op. cit.*; RENTSCHLER, Ruth, HEDE, Anne-Marie (eds.), *op. cit.*; SANDELL, Richard, JANES, Robert (eds.), *op. cit.*; COFFEE, Kevin, "Audience research and the museum experience as social practice", *Museum Management and Curatorship*, vol. 22, n° 4, 2007, pp. 377-389; KOTLER, Neil; KOTLER, Philip, KOTLER, Wendy, *op. cit.*; FALK, John, *op. cit.*; GÜREL, Eda, KAVAK, Bathisen, *op. cit.*

³⁴ Cfr. BHATTACHARYA, C.B., RAO, Hayageeva, GLYNN, Mary, "Understanding the bond of identification: an investigation of its correlates among art museum members", *Journal of Marketing*, vol. 59, 1995, pp. 46-57; JANSEN-BERBECKE, Myriam, VAN REKOM, Johann, "Scanning Museums Visitors: Urban Tourism Marketing", *Annals of Tourism Research*, vol. 23, n° 2, 1996, pp. 364-375; PRENTICE, Richard, "Experiential Cultural Tourism: Museums & the Marketing of the New Romanticism of Evoked Authenticity", *Museum Management and Curatorship*, vol. 19, n° 1, 2001, pp. 5-26; NOWACKI, Marek, "Evaluating a museum as a tourist product using the servqual method", *Museum Management and Curatorship*, vol. 20, n° 3, 2005, pp. 235-250.

³⁵ Cfr. McLEAN, Fiona, *op. cit.*; KOTLER, Neil, KOTLER, Philip, *Museum strategy and marketing...* *op. cit.*; RUNYARD, Sue, FRENCH, Ilva, *op. cit.*

³⁶ Cfr. TOBELEM, Jean-Michel, *op. cit.*; KOTLER, Neil, KOTLER, Philip, *Museum strategy and marketing...* *op. cit.*; HOOPER-GREENHILL, Eilean, *Los museos y...* *op. cit.*; KOTLER, Neil, KOTLER, Philip, "Can museums be all things... *op. cit.*; AXELSEN, Megan, "Using special events to motivate visitors to attend art galleries", *Museum Management and Curatorship*, vol. 21, n° 3, 2006, pp. 205-221; COLE, Denise, *op. cit.*

³⁷ Cfr. ADAMS, Donald, *op. cit.*; KOTLER, Neil, KOTLER, Philip, *Museum strategy and marketing...* *op. cit.*; RUNYARD, Sue, FRENCH, Ilva, *op. cit.*

³⁸ Cfr. LEGGET, Jane, "Measuring what we treasure or valuing what we measure? Investigating where community stakeholders locate the value in their museums", *Museum Management and Curatorship*, vol. 24, n° 3, 2009, pp. 213-232.

³⁹ Cfr. McLEAN, Fiona, *op. cit.*; KOTLER, Neil, VALDÉS, María del Carmen, *op. cit.*; RENTSCHLER, Ruth, "Museum marketing: understanding different types of audiences", in KERRIGAN, Finola, FRASER, Peter and OZBILGIN, Mustafa, *Arts Marketing*, Butterworth-Heinemann, Oxford (UK), 2004, pp. 139-158; KOMATSUKA, Carol, "Expanding the museum audience through visitor research", in SANDELL, Richard, JANES, Robert (eds.), *Museum management and marketing*, Routledge, Abingdon (UK), 2007, pp. 366-376; KOTLER, Neil, KOTLER, Philip, KOTLER, Wendy, *op. cit.*; FALK, John, *op. cit.*

⁴⁰ Cfr. WELSH, Peter, "Re-configuring museums", *Museum Management and Curatorship*, vol. 20, n° 2, 2005, pp. 103-130.

⁴¹ Cfr. MATEOS RUSILLO, Santos, *Manual de comunicación...* *op. cit.*

community, among others) who can affect the activities and the degree of success of the mission of the institutions, and then, the study of publics should not be only limited or focused on the systematic research of current visitors and possible (future) new users. Each of those different groups expects and requires particular forms of communication⁴² that will be able to help to establish long-term relationships with all of them and contribute to achieve the museums' goals⁴³.

2.2. The Strategic Communication management process

The strategic planning of the communication of a museum involves the process of planning its whole communicative action in order to establish long-term relationships with its publics, which will collaborate in the museum's achievement of its principal objectives.

The theoretical and professional models of the Corporate Communication and Public Relations offer a variety of proposals related to the strategic planning of communication but both of them present a similar strategic planning structure: beginning with the research of the publics and the communication of an organisation, passing on to the adequate planning of its strategies and tactics, and finally applying and evaluating the actions. The general model of strategic planning of the communication, composed of four stages (research, planning, implementation and evaluation), is the most frequently used in the field of Corporate Communication and Public Relations⁴⁴. This is due to various factors: it is a basic formula which synthesizes the most extensive proposals⁴⁵; it is the most operative model since it reflects the daily practice of professionals⁴⁶; it also relates to the general model of strategic management of organisations⁴⁷. This four stages model is used for products, services, enterprises, institutions or organisations and can also be applied to both the museums (as entities) and their products or cultural services. The above mentioned model of the strategic management of communication can be shortly described in the following stages⁴⁸:

⁴² Cfr. WELSH, Peter, *op. cit.*

⁴³ Cfr. LEGGET, Jane, *op. cit.*

⁴⁴ Cfr. MATILLA, Kathy, *Los modelos de planificación estratégica en la teoría de las relaciones públicas*, UOC Editorial, Barcelona, 2008.

⁴⁵ Cfr. MATILLA, Kathy, *op. cit.*

⁴⁶ Cfr. GRUNIG, James, HUNT, Todd, *Managing Public Relations*, Holt, Rinehart and Winston, Nueva York, 1984.

⁴⁷ Cfr. MINTZBERG, Henry, "Five P's for strategy", in MINTZBERG, H., QUINN, J.B., *The strategy process: concepts, contexts, cases*, Prentice Hall, Englewood Cliffs (NJ, USA), 1991, pp. 12-19; HAX, Arnoldo, MAJLUF, Nicolás, *The strategy concept and process: a pragmatic approach*, Prentice Hall, Englewood Cliffs (NJ, USA), 1991; JOHNSON, Gerry, SCHOLLES, Kevan, *Exploring corporate strategy*, Prentice Hall, London, 1993; WHEELLEN, Thomas, HUNGER, David, *Concepts in strategic management and business policy*, Prentice Hall, Upper Saddle River (NJ, USA), 2006.

⁴⁸ Cfr. VAN RIEL, Cees, *op. cit.*; KENDALL, Robert, *Public Relations Campaign Strategies*, HarperCollins, New York, 1996; KITCHEN, Philip, *Public Relations: principles and practice*, International Thomson Business Press, Oxford (UK), 1997; CAPRIOTTI, Paul, *Planificación estratégica de la imagen corporativa*, Ariel, Barcelona, 1999; CAPRIOTTI, Paul, "La planificación estratégica... *op. cit.*"; CAPRIOTTI, Paul, *Branding Corporativo* (online), Libros de la Empresa, Santiago (Chile), 2009; NEWSOM, Doug, VANSLYKE TURK, Judy, KRUCKEBERG, Dean, *This is Public Relations*, Wadsworth, Belmont (USA), 2000; WILCOX, Denis, AULT, Phillip, AGEE, Warren, CAMERON, Glen, *Relaciones Públicas*, Addison Wesley, Madrid, 2001; SEITEL, Fraser, *Teoría y práctica de las Relaciones Públicas*, Prentice Hall, Madrid, 2002; SMITH, Ronald, *Strategic Planning for Public Relations*, Lawrence Erlbaum Associates, Mahwah (NJ, USA), 2002; CUTLIP, Scott, CENTER, Allen, BROOM, Glen, *Effective Public Relations*, Pearson Education, Upper Saddle River (NJ, USA), 2006; WEINTRAUB, Erica, PINKLETON, Bruce, *Strategic Public Relations Management*, Lawrence Erlbaum Associates, Mahwah (NJ), 2006; MATILLA, Kathy, *op. cit.*

1) Research: it constitutes the first stage of the strategic planning of communication. It involves a systematic search for information in order to comprehend the environment and the whole process of communication between an organisation and its publics. It establishes the foundation to adequately plan the future activities. In the field of museums, the study of publics is basically centred on taking visitor surveys⁴⁹ which analyse only one main public (users/visitors), at an individual or family level⁵⁰ or studying school visitors⁵¹. A lot of research has been done on the members of this main public (and its sub-segments)⁵² and their interests and motivations⁵³, while research on other kinds of publics has mainly been oriented towards finding new users/visitors or gaining influence among current users⁵⁴. So, some key question arises (also related to step four -evaluation-): Are museums researching their own communication? Are they only focusing on visitors or widening their surveys to other publics?

2) Planning: with the obtained information the process of communication planning is initiated. Kotler et al.⁵⁵ establish a 6-step process of the communication planning in museums. Capriotti⁵⁶ applied the communication planning process to the communication planning of cultural heritage. And Gómez de la Iglesia⁵⁷ described the steps to plan a communication campaign in museums. In this stage, some key aspects should be defined, such as the definition of the objectives, the identification of the publics with which to communicate, the selection and programming of the activities to be carried out. In this way, some questions should be addressed: Have museums established long-term or/and communication programmes? Are they managing their communication plans in an integrated form?

3) Implementation: it means carrying out of the activities defined in the previous stage as well as the control of their evolution in the attainment of the established objectives. Kotler et al.⁵⁸ present 4 basic promotional methods and tools for museums: advertising, sales promotion, direct marketing (including here e-communication) and public relations. McLean⁵⁹ identifies seven main promotion tools: corporate identity, personal selling, promotional literature, direct mail, sales promotion, advertising and public relations. Mateos Rusillo⁶⁰ point out that the main communication techniques in museums are advertising and public relations, marketing communications (direct marketing and street marketing), visual identity and e-communication. So, two relevant questions are needed in this stage: What tools and techniques are museums effectively using to communicate with their publics? What type of content are they delivering to their publics?

4) Evaluation: it implies the measurement and assessment of the entire action carried out in the previous stage. In this way, we will be able to establish to which extent the program of communication is successful. This is the last step of the whole strategic process of

⁴⁹ Cfr. KOMATSUKA, Carol, *op. cit.*

⁵⁰ Cfr. PISCITELLI, Barbara, ANDERSON, David, "Young children's Perspectives of Museum Settings and Experiences", *Museum Management and Curatorship*, vol. 19, nº 3, 2001, pp. 269-282; STERRY, Pat, BEAUMONT, Ela, "Methods for studying family visitors in art museums: A cross-disciplinary review of current research", *Museum Management and Curatorship*, vol. 21, nº 3, 2006, pp. 222-239; BRIGGS, Sarah, "Fresh Eyes: Attracting and Sustaining Young Visitors to Tate", *Museum Management and Curatorship*, vol. 22, nº 1, 2007, pp. 5-9.

⁵¹ Cfr. TOBELEM, Jean-Michel, *op. cit.*

⁵² Cfr. RENTSCHLER, Ruth, "Museum marketing: understanding different...", *op. cit.*

⁵³ Cfr. AXELSEN, Megan, *op. cit.*; STERRY, Pat, BEAUMONT, Ela, *op. cit.*; COFFEE, Kevin, *op. cit.*

⁵⁴ Cfr. AXELSEN, Megan, *op. cit.*; COFFEE, Kevin, *op. cit.*; COLE, Denise, *op. cit.*

⁵⁵ Cfr. KOTLER, Neil, KOTLER, Philip, KOTLER, Wendy, *op. cit.*

⁵⁶ Cfr. CAPRIOTTI, Paul, "La planificación estratégica...", *op. cit.*

⁵⁷ Cfr. GOMEZ DE LA IGLESIA, Roberto, *op. cit.*

⁵⁸ Cfr. KOTLER, Neil, KOTLER, Philip; KOTLER, Wendy, *op. cit.*

⁵⁹ Cfr. McLEAN, Fiona, *op. cit.*

⁶⁰ Cfr. MATEOS RUSILLO, Santos, *Manual de comunicación... op. cit.*

communication. Komatsuka⁶¹ affirms that listening their audiences is a key point for museums and Kawashima⁶² resumed the most important aspects dealt with in the research done on publics: the description of the current visitor (characterizing the current visitor profile), the prediction of visitors (establishing a segmentation of visitors by demographic and psychographic aspects), the patterns of behaviour during the visit (describing the interests and needs of visitors during their visit) and the post-visit phase (the level of satisfaction experienced and the kind of benefit visitors have derived from the visit). In this stage, the question is: are museums doing evaluative research of their communication activities?

Besides the global process of the communication planning, there is a key issue that contribute to evaluate the importance done to strategic communication in the museums: the assignment of the necessary communication structures and resources. Some authors⁶³ indicate that this is a key point in the strategic management of organizations. Mateos Rusillo⁶⁴ suggests that the communication department is a key player to develop the planning and implementation of the strategic communication in the museums. So, it is needed to know how the museums are managing their communication departments or areas.

3. Methodology

This research was conducted in Catalonia, an autonomous region in the North-East of Spain, with a population of six million people (slightly higher than Denmark) and an area of 3200 km² (similar to Belgium).

The corpus of the study is composed of all the museums in Catalonia: about 425 institutions, according to *Junta de Museus*, the governmental authority for the museums in Catalonia⁶⁵. The selected sample comprises all the museums in Catalonia with more than 1000 visitors in 2007 and in 2008: 270 institutions (63.5% of the total universe) of different types of the museums (public and private; large, medium and small institutions). This sample has 34 institutions of more than 100,000 visitors a year; 42 entities between 25,000 and 100,000 visitors a year and 194 museums which have fewer than 25,000 visitors a year. It includes the most representative and visited museums of Catalonia, such as the Picasso Museum, Dalí Museum, Miró Museum, Museum of Contemporary Art of Barcelona (MACBA), National Museum of Art of Catalonia (MNAC), among others (see Annex A).

Catalonia was selected for the research because (together with Madrid), it is the region with the largest amount and highest quality of museums in Spain, and because it is one of the most active Spanish regions in terms of museum activities. It also includes a wide variety of museums (public and private; large, medium and small institutions). Although the museums of Catalonia could not be considered as "geographically representative" of all Spain, in terms of the "type of museums" analyzed it should be considered as "highly representative" to let the researchers testing the designed methodology, as a previous step to study the whole country or

⁶¹ Cfr. KOMATSUKA, Carol, *op. cit.*

⁶² Cfr. KAWASHIMA, Nobuko, "Knowing the Public. A Review of Museum Marketing Literature and Research", *Museum Management and Curatorship*, vol. 17, n° 1, 1998, pp. 21-39.

⁶³ Cfr. HAX, Arnoldo, MAJLUF, Nicolás, *op. cit.*; JOHNSON, Gerry, SCHOLE, Kevan, *op. cit.*; WHEELLEN, Thomas, HUNGER, David, *op. cit.*

⁶⁴ Cfr. MATEOS RUSILLO, Santos, *Manual de comunicación... op. cit.*

⁶⁵ Cfr. JUNTA DE MUSEUS, "Visitas a los Museos y Colecciones 2008", Generalitat de Catalunya, Barcelona, 2009.

even to apply the methodology at the international level. In this way, it could be considered as a preliminary research.

In order to achieve our main goal, we have established four research questions (RQs). The first one is related to the resources devoted to the communication departments/areas in the museums, and the last three are linked to the communication planning process. They are the following:

RQ1: Communication resources: Is there a communication department/area in the museums? If so, what are its main characteristics and resources?

RQ2: Communication research/evaluation: Do the museums develop formative and/or evaluative research surveys to analyse and evaluate their own communication activities and the publics' opinion about them?

RQ3: Communication planning: Do the museums establish communication plans for the institution and/or their activities? If so, how are they managing their communication programmes?

RQ4: Communication implementation: How are the museums developing and implementing their communication programmes?

In order to gather information and answer these research questions a quantitative research method was applied using a questionnaire survey. The survey was directed to the person in charge of the communication department/area of the museums and implemented through an online platform.

The questionnaire was organised in four main parts following the RQs. The first part aimed at obtaining basic information about the resources devoted to the departments/areas which manage the communication of the museums (RQ1) asking whether there is a specific department/area of communication. And if so, how many people work there, to whom it reports and if it has its own budget. The second part was oriented towards studying whether the museums were researching and evaluating their publics and their own communication (RQ2). We asked the question whether opinion surveys about the visitors and the local/regional community were carried out. We also interrogated if the messages designed by the museum and the communication channels used were investigated. We also inquired whether the information concerning the museum appeared in the mass media or on the Internet was evaluated. The third part intended to gain understanding about how the museums were planning their communication efforts (RQ3). A series of questions were formed in order to find out what type of communication planning was implemented, to whom it was mainly directed and how the communication actions were planned. Finally, the fourth part was dedicated to assess how the museums implemented and developed their communication programmes (RQ4). The following questions were asked: what main communication tools or techniques were implemented? For what type of public were the communication actions carried out? What sort of information was delivered by the museums? Besides all these aspects, the questionnaire also included control and classification questions.

Once the research questionnaire was designed, it was tested during the month of January 2009 with ten people representing institutions of various sizes. This initial approach made it possible to assess the suitability of the research tool and resulted in slight modifications in the questionnaire form. And once the necessary modifications and changes were made the actual data collection process was conducted during nine months (from March to November 2009). The information obtained was codified in Excel coding sheets.

4. Results

We obtained 111 answers representing 26% of the museums in Catalonia and 41% of the selected sample (see Annex A). This includes 21 institutions of more than 100,000 visitors a year (61.8% of the sample); 30 entities between 25,000 and 100,000 visitors a year (71.5% of the sample) and 60 museums which have 25,000 visitors a year or less (30.9% of the sample). The results are highly representative of large and medium museums (between 60% and 70% of answers, respectively), but they cannot be considered as totally representative of small museums, since the level of answer obtained is around 30%. So, the results should be considered as only indicative of the situation of the small entities. This difference in the level of answer between the large/medium institutions and the small ones could be due to the importance and the role assigned to communication: those entities that see communication as a key resource (large and medium ones) are more interested in comparing and benchmarking their communication activities with others, to see if they are going in the correct way.

The results of the RQ1 (Table 1) show that the role of communication in the museums has no major relevance within the structure of the institutions. It can be observed that more than half of the museums (54%) are not equipped with a person responsible for communication. Moreover, we should highlight that there is a high percentage of directors of the museums who play the role of communicators. Thus, only one-third of the museums provide a specific person who is in charge of communication. Of them, the majority of the people in charge of communication hierarchically depend on the director of a museum while the remaining practitioners are dependent on other functional areas of the institution.

Table 1: Department/area of communication in the museums

Dept of Communication	%	Person in charge...	%	Reporting to...	%
YES	45.9	Specific Practitioner	30.7	Museum Director	22.6
				Other functional area	8.1
		Museum Director	15.3		
NO	54.1				

The areas of communication mainly dispose of one person (35% of the museums) or two people (28%). Nevertheless, 61% of the museums do not provide any professional person who would be working full-time exclusively for the communication activities. Only 19% disposes of such a person whereas 11% employs two people who are exclusively in charge of the communication tasks.

As far as the economic resources are concerned, it should be pointed out that 51.3% of the museums provide a specific budget destined for the communication activities. The majority of these budgets are between 1000 and 30,000 Euros per year although most of the museums (40.9%) dispose of the budgets between 3000 and 6000 Euros a year.

As for RQ2 (Table 2), the results demonstrate that the museums do not make a great effort in order to investigate and evaluate their image or their communication skills. In relation to the study of the publics, we observed that the majority of the museums focus on the analysis of the opinion of their visitors (64% of cases) while very few entities evaluate the regional/local community (28.5% of the museums). Hence, the museums principally dispose of the opinion of those people who visit the institution but they do not tend to obtain the information concerning the opinion of those who do not visit the museum.

Table 2: Type of research in the museums

Type of Research		Yes (%)
Publics Research	Visitors	64

	Local/Regional Community		28.5
Communication Research	Delivered Information	Messages	36
		Channels	42.4
	Published Information	Mass Media	46
		Internet	38.8

With regard to the research about the communication carried out by the museums, we can demonstrate that the majority of the entities do not make surveys of this sort (between 55% and 65% of the museums). In relation to the research of their own communication (the information delivered by the museum), the percentage of this type of investigation is very low. We observed that the implemented channels of communication rather than the transmitted information are more frequently analysed. The investigation and analysis of the published information about the museum (what is said about the entity) also reveal that such evaluation is scarce, although the information appeared in the traditional mass media is more studied than the one available on the Internet.

In relation to RQ3 which is about communication planning in the museums, the results indicate that a high percentage of the museums do not have any long term communication planning (only 15% of them do have such type of planning), while an important number of the institutions (71%) do plan their communication activities annually. It is relevant to point out that the communication planning is mainly focused on planning a set of concrete activities of the museum separately (almost 56% of cases), whilst the coordinated management of the entire communicative action is reduced to 30% of the entities.

The results related to RQ4 referring to the implementation of the communication by the museums allow us to investigate those publics with whom the communication activities took place (Table 3). We can see that the schools as well as the local/regional communities received an important communicative action (more than 70% of the entities). Tourists and the mass media received smaller attention (approximately 50% of the museums). The social/cultural entities, the Friends of the Museum associations as well as the experts on the subject were in a lower level (between 30% and 40% of the institutions). Finally, it should be pointed out that very few institutions carry out communication activities with the employees (only 5% of them).

Table 3: Key publics in the museums

Publics	Communication Actions (%)
Schools	82.7
Local/Regional Community	70.1
Mass Media	53.6
Tourists	45.5
Cultural/Social Organisations	38.1
Experts of the subject	30.0
Friends of the Museums Associations	27.3
Governmental Institutions	18.2
Employees	5.5

We can also observe that almost all the museums use a variety of tools or activities in order to communicate with their publics (Table 4), although the majority of the museums are primarily implementing low-budget communication tools and techniques which let them reach a great number of people. Among the most frequently used communication actions towards external publics are the organisation of events, the use of the Internet as well as the elaboration of graphic and audiovisual material (between 95% and 100% of the entities). The media relations is also frequently used (93%) as well as the database communication (90%) or the outdoor advertising (88%). It is also relevant to point out that a great number of entities (80%) advertise

in media which requires significant financial investment. The explanation of this is that most advertisements are placed in local media and the museums frequently have governmental support and funding for this purpose.

Table 4: Main tools of communication in the museums

Activities/Tools of Communication	Yes (%)
<i>External Communication</i>	<i>100</i>
Organisation of Events	98.4
Internet	98.2
Graphic and Audiovisual Material	96.6
Media Relations	93.2
Database Communication	90.7
Outdoor Advertising	88.7
Mass Media Advertising	81.5
<i>Internal Communication</i>	<i>90.1</i>
Personal Meetings	66.7
E-mail	49.5
Team Meetings	32.5
Intranet	18
Notice boards	15.3
Internal Newsletter	10
Suggestions Box	6.3

On the other hand, 90% of entities carry out some kind of Internal Communication activities. Personal and direct meetings (66%), the email (50%) and team meetings (32%) are the most frequently used tools or actions although they are not used on a massive scale. Some communication instruments are of secondary importance (such as the intranet or notice boards, with results between 15% and 20%). Other activities are a minority (less than 10%) such as the suggestions box or the internal magazines/newsletters). Hence, it can be proven that the internal communication is fundamentally oriented towards personal and direct interaction between members of an institution. This may be due to the fact that the majority of studied museums do not have many employees and thus it is not necessary to implement tools of 'massive' diffusion on the internal level.

Finally, as for what type of information is disseminated (Table 5), it is clear that the museums inform mainly about the specific activities organised by the institution. Thus, concrete activities (such as conferences, courses, workshops, etc.) and temporary exhibitions are disseminated on a much larger scale (more than 85% of the museums), while the institutional information (the information related to the daily management of the museum) and the information concerning the permanent collection of the entity is spread to a lesser extent (58% only). There is a certain logic behind such results since new or innovative activities tend to require much more communicative effort on the part of the museums in order to make their proposals known to the different publics or to attract visitors.

Table 5: Types of Information in the Museums

Type of Information	Yes (%)
Institutional Information	58.5
Permanent Collection Information	58.5
Temporary Exhibitions Information	85.6
Other Museum Activities Information	87.4

5. Conclusions and Further Research

We can conclude that the Corporate Communication has no strategic value for the investigated museums: the communication is not planned or managed in a holistic or systematic manner, neither is it considered a key resource for the museums to engage in dialogue with their publics. The results clearly demonstrate that the communication planning is short-term centred (annual planning), while very few institutions work with long-term plans. The communication management focuses on a daily dissemination of the activities of the museums rather than on the management of the relation with the different publics of the entity. Moreover, the investigation as well as the evaluation of the strategic planning of the communication (the first and the last step in the strategic process) receives very little attention from the museums in spite of the fact that they are essential in orientating strategic decisions.

We also observed that the museums have a very narrow vision of the publics and there is no clear identification of the set of relevant publics for the institutions. The communication planning focuses principally on their external publics, in particular on current and potential users/visitors either on the individual or group oriented level (local and/or regional people) or on the institutional level (schools). That is to say, these institutions consider that “the public” is basically the target user/visitor of the museums. This could have a direct influence on the planning and implementation of the communication in the museums.

Furthermore, the communication is implemented mainly as management of a set of specific activities for each situation and is principally centred on the transmission of specific/ephemeral activities (temporary exhibitions and concrete activities) of the museums. The entities combine several techniques and tools of communication in order to optimise their budget and impact. The majority of implemented activities do not require a great investment of money and they let the entities reach a significant number of people. Thus, there is no integrated, synergic, coherent and consistent vision of the Corporate Communication as it had already been proposed in the theoretical background.

It should be also highlighted that there are no strong and consolidated structures of communication in the museums. There are few specific departments of communication with very limited budgets, or the communication functions are integrated within other functional areas of the institution. Besides, there are few professionals fully dedicated to the communication and in the majority of cases the professionals share their dedication to the communication with other functions (such as didactics, conservation or even the management of the museum). This point suggests a lack of professionalization of the communication areas or departments in Catalan museums, at least in a great part of entities. All these aspects undoubtedly contribute to the fact that the communication does not play any important role in the daily functioning of the museum.

Therefore, the communication in the studied museums is perceived as a short-term tactical and instrumental tool used to disseminate the activities of the entities among their potential visitors. All aspects which have been pointed out in this research suggest that the communication management in the museums lacks a strategic institutional vision being treated mainly as a tactical activity in the promotional support for each concrete activity carried out by the museum.

Finally, we would like to look at the contributions and limitations of this study. Although the scope and depth of the study enables us to make a series of considerations and suggest specific conclusions on the museums' communication, the results obtained in Catalonia cannot be directly extrapolated to all Spain neither at the international level. This work shows the results obtained from data of 2009. So, conclusions refer to the situation of museums in this moment. At the time of publishing this article, 4 years later, perhaps it is necessary to think about if the situation has changed, since the economic crisis in Spain is going deeper. It is possible that communication structures and budgets are downsizing, and the use of free (or almost free) tools of communication is gaining presence (like social media tools), since most of these institutions

are founded basically through public contributions. It is also needed a deeper analysis of the impact of the Internet in museums' communication. Previous research about the museum industry⁶⁶ conclude that the role of the Internet in museums is increasingly relevant and confirm that the relationship between museums and publics is changing towards more interactive and collaborative forms.

Besides this, this work presents a specific methodology suitable for analysing the strategic planning of the communication in the museums. It can be used by other researchers in other regions or countries to analyse these kinds of organisations which facilitates the comparison of results. The results of this study can also contribute towards identifying some of the strengths and weaknesses of communication practices of the museums and help to improve their communication management. Thus, the study of the museums in Spain and in other countries should be the next step in this research which would provide a broad-based and comprehensive perspective of the current situation and future challenges for the museums' communication.

Acknowledgements

This paper is part of a R+D competitive project about "The Communication of the Cultural Heritage of Museums" (CSO2011-25163), granted by the Ministry of Education and Science of Spain.

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⁶⁶ Cfr. TALLON, Loïc, WALKER, Kevin, *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*, Altamira Press, Lanham (USA), 2008; PARDO KUKLINSKI, Hugo, "Sitios web institucionales de museos", in MATEOS RUSILLO, Santos (coord.), *La Comunicación global del Patrimonio Cultural*, Trea, Gijón, 2008, pp. 381-396; MARTINEZ SANZ, Raquel, "Digital communication strategy in the museum", *El Profesional de la Información*, vol. 21, n° 4, 2012, pp. 391-395; CAPRIOTTI, Paul, PARDO KUKLINSKI, Hugo, *op. cit.*

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Annex A: Museums who answered the questionnaire

CosmoCaixa	M. del Castell de Peralada	M. Municipal Vicenç Ros
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CaixaForum	M. del Ferrocarril	Ciutadella Ibèrica de Calafell
M. Picasso	M. d'Art Modern de Tarragona	M. Comarcal de Cervera
Teatre M. Dalí	M. Olímpic i de l'Esport	M. Arxiu de Sant Andreu de Llavaneres
Centre Cultural Caixa de Catalunya. La Pedrera	M. Industrial del Ter	M. Municipal d'Alcover
Fundació Joan Miró	M. de Joguets i Autòmats. Col·leccio Mayoral	M. Arqueològic de l'Esquerda
M. Nacional d'Art de Catalunya (MNAC)	M. Monestir de Sant Joan de les Abadesses	M. Municipal de Nàutica del Masnou
M. d'Història de Tarragona	M. de l'Institut de Paleontologia Miquel Crusafont Sabadell	M. Arqueològic Municipal (El Vendrell)
M. d'Art Contemporani de Barcelona (MACBA)	Museu del Mar	M. de Punes al Coixí
M. d'Història de la Ciutat (Barcelona)	M. del Port de Tarragona	M. de Premià de Dalt
Fundació Fran Daurel. Col·lecció d'Art Contemporani	M. de la Tècnica de l'Empordà	M. de Sal Josep Arnau
M. d'Arqueologia de Catalunya	M. de Mataró	L'enrajolada. Casa Santacana
M. Marítim de Barcelona	M. d'Exvots. Santuari de Sant Ramon	El Cau de la Costa Brava. M. de la Pesca
M. Egípcis de Barcelona. Fundació Arqueològica Clos	Biblioteca M. Víctor Balaguer	M. del Vi (M. de la Vinya i el Vi)
M. d'Història de Catalunya	M. Arxiu Tomàs Balvey	M. Deu
M. Diocesà de Tarragona	Fundació Pau Casals (Vila Casals / M. Pau Casals)	Centre Miró de Mont-roig
M. de Ciències Naturals (Barcelona)	M. d'Història de la Ciutat (S. Feliu de Guixols)	M. Arqueològic Comarcal de Banyoles
M. d'Autòmats del Tibidabo	M. de la Vida Rural	M. Comarcal de la Conca de Barberà
M. Nacional Arqueològic de Tarragona	M. de Sant Boi de Llobregat	M. Episcopal de Vic
M. d'Art de Girona	M. Darder. Espai d'Interpretació de l'Estany	M. de Sant Cugat. Monestir
M. de la Xocolata Barcelona	M. d'Història de Cambrils	Museu Municipal de Moià
M. de la Ciència i de la Tècnica de Catalunya (MNACTEC)	Ecomuseu de les Valls d'Àneu	M. de Carros i Eines del Camp
M. Frederic Marès	M. Salvador Vilaseca	M. Municipal de Montcada i Reixac
M. d'Història dels Jueus	M. Bíblic Tarraconense	Fundació Suñol
M. AGBAR. M. de les Aigües	Thermalia. M. de Caldes de Montbui	M. de la Marina de Vilassar
M. de l'Embotit	M. d'Història de l'Hospitalet	M. de l'Eròtica Barcelona
Fundació Antoni Tàpies	Vinseum. M. de les Cultures de Vi de Catalunya	M. Molí Paperer de Capellades
M. del Cinema. Col·lecció Tomàs Mallol	M. del Càntir d'Argentona	M. de la Ciutadella de Roses
M. del Joguet de Catalunya	M. d'Arenys de Mar	M. Barbier-Mueller d'Art Precolombí
M. de Badalona	M. d'Art Jaume Morera	M. Municipal de Molins de Rei
Cova Museu de la Font Major	M. de l'Empordà	M. del Suro de Palafrugell
M. de Gavà	M. Comarcal de Manresa	Fundació Municipal Joan Abelló
M. Comarcal de la Garrotxa. M. dels Volcans	Fundación Francisco Godia	M. de la Moto
Disseny Hub Barcelona	M. de l'Esmalt Contemporani	M. de Terrassa
Centre d'Interpretació de la Vall de Boí	Ecomuseu Farinera de Castelló d'Empúries	Can Quintana. M. de la Mediterrània
M. d'Història de la Juguina. Col·lecció Tomàs Pla	M. Comarcal de l'Urgell	M. de la Música
M. Etnològic Barcelona	M. de Valls	M. de Granollers
M. de Lleida, Diocesà i Comarcal	M. del Montsià	